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elicited much admiration. Her "Summer's Passing" appealed to artists through its clever technique, and "Frills," a picture of a delightful little girl watering a fern, also attracted attention. Elizabeth Bonsall's studies of cats were most striking. None better portrays their characteristic grace and demure playfulness than she. Two pictures of children, well drawn and most pleasing, were shown by Harriet Roosevelt Richards, a Wilmington artist, whose illustrations in black and white are satisfactory in the extreme. Two other Wilmington illustrators, Ethel Pennewill Brown and Sarah K. Smith, were well represented. In the black and white section, however, honors were quite evenly divided. Charlotte Harding Brown showed two admirable drawings, increasing the strength of her technique by the use of a faint yellow shellac. Wuanita Smith showed charcoal drawings, colored, illustrating Greek life as seen during the past summer in the streets of Athens and Adelphi. Besides which two impressionistic canvases by E. Mandenhall Churchman set forth charming colorful scenes of laurel in bloom in native woods and lanes. In every respect the exhibition was eminently successful.

ART IN CALIFORNIA

More and more the Public Libraries are becoming art centers.

The Public Library at Long Beach, California, a city on the coast not far from Los Angeles, has an excellent picture gallery, lighted from above and well proportioned, in which series of exhibitions are successively set forth. During a year the following exhibitions were held: Loan exhibition of paintings by Southern California artists; the Art of London, photographs of paintings in the National Wallace and Tate Galleries; the Art of Paris, photographs of paintings in the Louvre and Luxembourg, decorations in the Pantheon, and great buildings; Dutch Art, photographs of paintings in the galleries of Antwerp, Amsterdam and the Hague; photographs of North American Indians by E. S.

Curtis; Joseph Pennell's etchings, lent by the St. Louis Art Museum, Japanese prints, and photographs of Italian architecture. The library itself is a handsome building and charmingly located. In San Francisco from time to time special exhibitions are being held of various painters' works. One of these recent exhibitions which attracted special attention was the annual show of the San Francisco Sketch Club. In this William Keith was represented by two landscapes.

NEWS ITEMS

Awards in the competition for designs and plans for three new Government buildings to be erected in Washington were announced on January 6th, as follows: Department of Commerce and Labor, York & Sawyer, honorable mention to Tracy, Swartwout & Litchfield, Max Friedlander and George B. Post and Sons; Department of State, Arnold W. Brunner, honorable mention to James Gamble Rogers, Warren & Wetmore, and Harold Magonigle; Department of Justice, Donn Barber, honorable mention to Cass Gilbert, Percy Griffin and Park, Thomas & Rice. Special commendation was unanimously given by the juries to the winning design by York & Sawyer.

Announcement is made by the Pan American Union of a competition for a statue of the late Brazilian Ambassador, Joaquim Nabuco, which is to be erected by public subscription in the Public Square at Pernambuco. The statue is to be of bronze and to stand on a granite pedestal ornamented by subsidiary groups allegorically commemorating events in the life of the late Ambassador. The competitors must submit drawings of the several parts of the monument and of the ensemble, together with a description and estimate of cost, the latter to include packing, transportation and insurance. These must reach the Central Commission at Pernambuco before March 31, 1911. The cost of the monument, including transportation, etc., can not exceed 120,000 francs. Prizes of two thousand and one thousand francs, respect-

ively, are offered designs receiving second and third rating, it being understood that the one rated first shall receive the commission. Photographs of Dr. Nabuco, and of Independence Square, where it is proposed to erect the monument, can be had through application to the American Federation of Arts or the Pan American Union.

Both the Carnegie Institute and the Cincinnati Art Museum have made purchases for their permanent collections from the exhibition of original work of American Illustrators sent out by the American Federation of Arts. The former bought "Woman Arranging Hair," Edmund M. Ashe, "The Good News," by Arthur I. Keller, "The Pergola," by Joseph Pennell, "Study of a Little Girl," by S. J. Rosenmeyer, "The Cry Baby," and "Aunt Tabithy," by F. D. Steele, and "The Bridal Day," by Frank W. Taylor; the latter "The Grafters" and "To the Author's New Book," by A. I. Keller, "Paris Sketch, No. 1," by Dalton Stevens, "A Favorite Book," by Hanson Booth, and "Summer Gossip," by Louis Loeb. The collection is now on exhibition in the John Herron Art Institute, Indianapolis.

The American Federation of Arts sent out on January 9th an exhibition of twenty-three paintings, chiefly selected from the National Academy of Design's Winter Exhibition, to Milwaukee, where it is being shown under the auspices of the Milwaukee Art Society, and from where it may go to Madison and Denver. It will also send out in February an exhibition of forty paintings, assembled from the exhibition at the Corcoran Gallery, to Nashville, Tennessee, the legislature of that city having made an appropriation to meet the expenses and purchase a picture.

The Albright Gallery of Buffalo has recently purchased a figure painting by Robert Reid entitled "Pink Carnations"—a decorative interpretation of a young woman seated before a gold Japanese screen.

IN THE MAGAZINES

The leading article in the January number of the *International Studio* is by Selwyn Brinton, on "Modern Mural Decoration in America." In the January *Outlook* an interesting editorial is published on "American Art and Scholarship in Rome," which is based upon a plea made by Mr. Joseph Pennell that American art shall be adequately represented in the approaching exposition. Referring first to the exposition, the *Outlook* calls attention to the fact that American art and scholarship are permanently represented in Rome by the American Academy, and the American School of Classical Studies, which, "devoted to the deepening of interest in the masters of idealism and of literature, interpret the higher life of the nation and stand not for the work of the hands, but of its spirit." In the current issue of *Scribner's* is an article on Winslow Homer by Christian Brinton, biographical and appreciative, rather than analytical or critical, but accompanied by numerous illustrations of his paintings. The *Century* has, as a frontispiece, a reproduction in color of Irving R. Wiles' portrait of Madame Gerville-Reache as "Carmen," and in like manner also reproduces a painting by William M. Chase of a "Plate of Fish." The *Harper's* publishes a reproduction of Louis Paul Dessar's painting "Homeward," engraved on wood by Henry Wolf. The current number of the *Architectural Record* is entirely given over to the work of Messrs. Cram, Goodhue, and Ferguson, which is elaborately illustrated and described. The text is by Montgomery Schuyler. *Handicraft* for January publishes two addresses made at recent meetings of Craftsmen—one by George F. Kunz; the other by W. M. R. French. *L'Art et les Artistes* is publishing a series of articles on the history of modern painting. Leonce Bénédite will contribute the one on painting in France, Léon Rosenthal on painting in Germany, and Christian Brinton on painting in America. A recent number of this magazine contained an interesting article on Mary Cassatt.